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THE DIAL

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MR. WASHBURNE AND HIS WORK.*

Almost simultaneously with the publication of the beautiful volumes containing Mr. Washburne's "Recollections of a Minister to France," the telegraph announced to the civilized world the death of their author. Within a few hours thereafter the same mysterious agent brought to us the regrets of the influential journals of Great Britain, France, and Germany, at the loss of a distinguished American statesman. There could be no better illustration of the closeness of the tie that binds together these great nations, or of the wide recognition of the public services, eminent abilities and high character of Mr. Washburne.

It is just forty-seven years since, at the age of twenty-four, Mr. Washburne made Illinois his home. He brought to the West the liberal political theories of the intelligent and predominant class of New England, and as he settled amongst the Yankees of Northern Illinois, he quickly became one of them and a leader of prominence in the State. As in the case of Abraham Lincoln, his political speaking ran parallel with his practice of the law,

and success in both only hastened the time when public confidence called him to the service of his country—a service conspicuous for its length and honorable character. He was a follower of Henry Clay in his reliance on the people as well as in political principles. Ambition did not move him to adopt questionable methods, and if he had been a citizen of the State of Martin Van Buren it is doubtful if he would have been heard of in national councils. As he proved faithful to the trust reposed in him, he was continued in public life, without undue solicitation, by an intelligent constituency. He became the "Father of the House," and as such swore in several Speakers. Mr. Washburne was not a "brilliant orator," or a member who sought to attract attention upon the floor of the House. He was rather a quiet, industrious member, engaged in committees, in the practical work of shaping legislation, and trusting to strength of character in securing a controlling support on the floor. On such occasions, whether as member or as head of a committee, his speeches were generally brief, plain, and forcible. He rendered conspicuous service to the country during the war period—a period of such extraordinary expenditures as to invite extravagant appropriations—in preventing raids on the Treasury. He was truly the "watch-dog," the careful, honest, and conservative legislator that the country needed at that time.

Mr. Washburne's extreme views on the slavery question did not lead him into the camp of the troublesome factionists during the Civil War. He had, when the effort was being made to establish the slaveholder's right to carry his slaves into the territories, defended agitators, and in a speech that attracted wide attention he had warned the Southerners of the fate their course invited, in these words: "You might as well ask the sea to stand still as to ask the North to submit in silence to the repeal of the Missouri Compromise." But when the storm raged, he was a leader whose calmness and dignified demeanor inspired courage in others. He was faithful to Mr. Lincoln, and was much trusted by that great man in the darkest hours. And he did not lack fire in Congress, when the occasion justified it. When, in January 1864, there was a concerted movement in the House to embarrass the government, and Harris of Maryland had declared that he was for peace "by the recognition of the Confederacy," and invoked divine interposition that the North might not succeed, Mr. Washburne promptly moved his expulsion.

* RECOLLECTIONS OF A MINISTER TO FRANCE—1809-1877. By E. B. Washburne, LL.D. With illustrations. In two volumes. New York: Charles Scribner's Sons.

So conspicuous had been Mr. Washburne's services during these trying years, and so staunch a friend had he proved to General Grant, that the whole country recognized the propriety of his appointment to the State Department. The reasons for that step, and for his early resignation and appointment as Minister to France, need not be considered here. That they were honorable to both the President and Mr. Washburne, we sincerely believe. We had occasion, some months ago, to expose in these pages the falsehood of the charge made in a historical work of some pretensions, that while in the State Department he demoralized the foreign service by making many changes which it afterwards took years to correct. After a defence as foolish as the original offence, the author requested his publishers to withdraw the book from the trade. The same falsehood has been revived, since Mr. Washburne's death, on the alleged authority of Senator Wilson; and it will probably have a run in the daily and weekly press.

After this long and honorable service in his own country, Mr. Washburne found a new field of usefulness in France. He was appointed in the spring of 1869. In the introductory chapter to his "Recollections," he says:

"My term of service as Minister of the United States to France was eight years and a half, which was a longer term than that of any diplomatic representative we ever had in that country. It comprised one of the most interesting epochs in history, and embraced the Siege and Commune of Paris. I write from personal knowledge and personal recollection, and narrate circumstances and events as they passed under my own observation."

A book written under such exceptionally favorable circumstances must always have an important value to the historian as a contemporaneous record; and to the present generation it reproduces in striking colors the startling events and scenes which were enacted only a few years ago, and are now almost forgotten. It is gratifying to Americans to find that the French Republic, which was proclaimed at such a crisis, has survived the storms of the Commune and the intrigues of the monarchists for so many years. There is hope that the dream of La Fayette may yet be realized.

Mr. Washburne closes his work with the overthrow of the cabinet of 1877, and the death of M. Thiers. He describes the "state of war" in the Chamber of Deputies when Gambetta, the Mirabeau of modern France, and M. Jules Ferry contended with the turbulent elements. He says:

"I do not think that there had ever been such a turbulent sitting of a parliamentary body since the days of the First Revolution, nor that the files of the *Moniteur* would show, in all the wild proceedings of the National Convention, such long-

continued ruffianism and disorder. I sat in the Diplomatic Gallery for five hours and a half, and witnessed all that took place."

Two or three days passed before M. Jules Ferry, the republican deputy, was permitted to speak by the Bonapartists. Mr. Washburne tells us:

"His speech was one of remarkable power, and was received with continual applause from the Left, mingled with protestations from the Right. The most striking and effective passage was when he turned to the ministers and said: 'You have hurled the dissolution at us as a menace; we accept it as a deliverance.'"

In the death of M. Thiers, France lost her greatest statesman. Mr. Washburne had arranged to present him with a pair of carriage blankets, manufactured in Minnesota, and a present from General Washburne.

"On the morning of the day named the paper was brought in while I was taking my coffee, which announced that M. Thiers had died suddenly at six o'clock the evening previous. . . . I had decided upon September 10th as the day for leaving Paris with my family for home. As I had not been able to see Madame Thiers and her sister, Mademoiselle Dosne, after the death of M. Thiers, I felt that I could not go away without making them a formal adieu. I therefore went to the late residence of M. Thiers in the Place St. Georges, on the day of the funeral, and before the hour announced for it to take place. . . . While I was in the house I met Gambetta, and he seemed to be utterly broken down with grief. He spoke of M. Thiers as the most wonderful man of modern times, and said that France had met with an irreparable loss in his death. I may add here, that M. Thiers died in the very height of the great election canvass of 1877. His friends and supporters were appalled at the consequences which might follow his sudden death. It may be remembered that M. Thiers died almost instantly, as he sat at the dinner table. Mademoiselle Dosne spoke to me of the last moments of his life, and said that the last words that he uttered were in reference to my coming to see him the next day."

I cannot close this imperfect sketch without a reference to the estrangement between General Grant and Mr. Washburne, to which allusion has been made in the daily press. It is no secret that the estrangement began while Mr. Washburne was yet minister, and that Mr. Secretary Fish had something to do with it. The personal feeling became more intense on the part of General Grant, when Mr. Washburne yielded to the solicitations of friends throughout the whole country, to permit his name to be used for the Presidency in 1880. No act of his life was more patriotic, and it should be gratefully remembered by the American people and by the friends of the eminent citizen so deeply concerned, as it saved the country from the mistake of a third term of the Presidency.

WM. HENRY SMITH.

MORLEY'S ENGLISH WRITERS.*

The veteran author of this work was born in 1822 (the birth-year of Matthew Arnold, Professor Masson and James Parton), and is sixteen years the senior of Mr. John Morley, the distinguished editor of the series of biographies entitled "English Men of Letters." Professor Henry Morley's "English Writers" has been favorably known to students for more than twenty years, the first volume having been published in 1864. Three years later a volume or part appeared, bringing the story down to the invention of printing, and there the work was dropped. The book before us is a revision of a portion of this standard work, printed in handier form than the original octavos, and designed as the first of a series of half yearly volumes to be issued so long as the author's life and health last. That his life and health may outlast the publication of the projected twenty volumes, every reader of this first one will join Professor Morley's earlier readers in warmly desiring. The preface bears pathetic evidence that he himself perceives Age with his stealing step dogging his pathway. Like Browning's Grammarian, he has been so long loth to "draw his circle premature," that it has finally become unlikely that the small are begun in the vigor of youth will ever sweep round the vast circumference of his subject. "Little is much to us when young," he remarks; "time passes and proportions change. But, however small the harvest, it must be garnered. Scanty produce of the work of a whole life, it may yield grain to some one for a little of life's daily bread."

How lofty is Professor Morley's ideal of the true historian of literature may be read at the beginning of the Introduction, and the passage is the more remarkable inasmuch as it is in no wise the afterthought of the tired veteran, for it stood in the edition of 1867 (and probably in that of 1864) substantially as it stands here. I cite but a sentence or two to show the modesty of the author's tone and the excellence of his style:

"In these volumes I desire to tell the History of English Literature as fully as I can, well knowing that the studies of one life are insufficient for the setting forth even of the little that one man can see. Each reader within the limit of his different range of sight must have observed much that will, in his own mind, add fulness to my story, or serve to correct some of its errors, and he will also find in it some things that he himself has not before seen. Give and Take keep the gates of knowledge, where none but the dwarfs pass through with unbowed head."

* ENGLISH WRITERS. An Attempt towards a History of English Literature. By Henry Morley, LL.D., Professor of English Literature at University College, London. I. Introduction, Origins, Old Celtic Literature, Beowulf. New York: Cassell & Co.

The Introduction, which covers one hundred and twenty pages, gives a valuable general survey of the whole course of English literary history, indicating of course only the main trends of the stream. It is characterized by wisdom as well as by learning, and many passages bear pleasing evidence that the author is a wholesome teacher as well as a sound scholar. There is sincere piety but no prudery. If there be, here and there, a shade of religious mysticism, the dulness of such passages is amply compensated by the general justice and the occasional vigor of the judgments. One is particularly thankful for the manly and courageous assertion of the ethical soundness as well as the literary excellence of Fielding. It is only a pity that the revision of the Introduction should not have been extended to the style, which, though generally polished, bears here and there marks of carelessness strange and unpardonable in a serious work republished after the lapse of a quarter of a century. At p. 41 there is a slapdash series of clauses in which we are informed, among other things, that Lyly had children and thought for himself, that he was a little man with a wife and family and smoked tobacco, etc. At p. 19 we are gravely told that Laura, a young wife when Petrarch first saw her, "had, in addition to her husband, ten children" before Petrarch finished his sonnetting. At p. 62, Boileau is spoken of as "living on until his death." It may be unfair not to quote the complete sentences in which these bulls occur, but I am sure they seem as absurd on Professor Morley's page as they are represented here. They would not be singled out in this way did they not illustrate what I conceive to be Professor Morley's chief deficiency as a literary historian,—namely, a defective sense of humor. This is exhibited again in the solicitude with which he preserves a witticism that he has chanced upon. Thus he repeats here the epigrammatic sentence found at or near the beginning of his "First Sketch of English Literature": Once Europe was peopled only here and there by men who beat at the doors of nature and upon the heads of one another with sharp flints." These are trifles, but the deficiency referred to, if real, is no trifle.

As in the early work the author gives what most scholars would think to be undue prominence to the Celtic race, language, and literature. The whole subject of the influence of Celt upon Saxon in England is a hopelessly obscure one, nor does the third of a volume here devoted to it much elucidate the matter. In spite of the efforts of literary historians to make out a Saxon pedigree for our literary masterpieces, it is evident that the continuity between Anglo-Saxon and Anglo-Norman literature is one of language rather than of

thought. The much-abused critics of the English "age of reason" were, after all, right in thinking the "Canterbury Tales" to be the first vital piece of English literature, and Chaucer's literary lineage is French, Italian, Latin,—anything but Saxon. What definite relationship can be pointed out between any Anglo-Saxon author and Chaucer? But the relationship here is close, indeed, compared with that which is pretended to exist between Celt and Saxon; so that when Professor Morley's narrative passes from the old literature of the Celts to the old literature of the Saxons, the difference of subject is as strongly felt as when we pass in an encyclopædia from one article to another. All that we learn here of Celtic literature is highly acceptable and interesting, and one readily admits the probability of certain imperceptible relationships; but the question remains, is the author justifiable in his attempt to make it appear that the literature of Gael and Cymry is a part of English literature? Having taken a quarter of a century to consider the matter, Professor Morley may be supposed to know what he is doing, and ample allowance must be made for the enthusiasm of the accomplished Celtic scholar who is sure he sees ramifications and relations the existence of which nobody can absolutely deny.

At p. 240, the author fairly enters upon his long narrative. After a brief chapter on the "Old Literature of The Teutons," and another, entitled "Scandinavia," dealing chiefly with the Icelanders and their Eddas, the remainder of the volume is devoted to Beowulf and the Fight at Finnesburg. After an interesting summary of the poem of Beowulf, he takes up the interpretations and theories of the editors and commentators from Thorkelin to Skeat and Earle. Müllenhoff's analysis of the epic into its constituent parts is set forth and rather trenchantly criticised. Professor Morley has modified this portion of his work much more than the preceding chapters, but he still seems somewhat prepossessed in favor of the views he set forth in the original edition. Thus he gives greater prominence than would now be given by specialists to the theory of Haigh, that the scene of Beowulf is laid upon English soil. In short, the effect of this critical portion is decidedly confusing; it is inconclusive, probably because the author himself had not sufficiently mastered the subject to arrive at a definite conclusion. He therefore pursued the only course open to him,—that of setting forth the theories of leading scholars, and of leaving the reader to sink or swim amongst them.

Very strange is the epic verse of our Anglo-Saxon forefathers. The poem of Beowulf is a psychological revelation of a stage in mental development when the poet felt too keenly to

think consecutively, and dwelt too moodily upon impressive or tragic details to be an artistic narrator. The versification is abrupt, discontinuous, jagged; the verses seem to be forged upon the anvil. The gloomy narrative of battle and blood, brand and bale, hitches fitfully forward from one weird episode to another; verse succeeds verse like sword strokes in battle, and there is ever a dismal uncertainty where the next stroke may fall. The mind of the narrator becomes as it were infatuated with a personage or an event, which is dwelt upon in a series of powerful lines; finally it becomes necessary to proceed to something else, but the reader has hardly settled his attention on the new object of thought when all becomes confused and he finds, upon analysis, that the narrative has doubled back upon itself and is again occupied with the subject which he had dismissed from his mind. This want of flexibility of intelligence makes the composers of Beowulf seem but as children in comparison with the authors (or author) of the Iliad and the Odyssey. The Greek epics are, indeed, in most respects incomparably superior to Beowulf; they are superior in sure rapidity of movement, in balance of parts, in range of thought and versatility of power. In all that goes under the name of beauty, too, they are as superior as a day of sunshine to a day of fog. But fog and mist, gloom and despair have also their impressiveness, and for the supreme literary expression of this we must look not to Homer but to the rude Old English war epic.

Professor Morley devotes to this noble and venerable "human document" more space than any preceding literary historian has thought fit to give. To the argument of the tale alone he devotes more than forty pages, some of the more impressive passages being carefully translated in metre. It must be said that these metrical renderings are much too smoothly wrought to give any adequate idea of the characteristic features of the style. But those who, like the present writer, owe their first knowledge of the poem to Professor Morley's painstaking paraphrase, will hardly be disposed to find fault. Though decidedly inferior, critically, to Professor ten Brink's treatment of Beowulf in his history of Early English Literature, our author's handling of the subject is probably better suited to the purpose of attracting readers to this oldest monument of Teutonic poetry. And unless Professor ten Brink proves unexpectedly fertile and gives us several successors to his unrivalled first volume, the present work, if carried as far as the author reasonably hopes to carry it, bids fair to possess the field as the best history of English literature hitherto produced.

MELVILLE B. ANDERSON.

RECENT FICTION.*

The new translations from Tolstoi are perhaps the most interesting works of fiction recently published. It is a pity that the translations from that author should have been made by so many different hands, and brought out by so many different publishers. A collection of these translations can only be had in volumes most heterogeneous in size and shape, and in workmanship, for the most part, of all degrees of inferiority. Four volumes are now before us, as unlike in appearance as volumes well can be, bearing the names of three different translators and the imprint of three different publishing houses. The most important of them is a slightly revised edition of Mr. Eugene Schuyler's translation of "The Cossacks," first published ten years ago, and the first work of Tolstoi to be put into English. Taken directly from the original by a competent scholar, it is perhaps the best that we have; as the work itself, although far slighter than "Anna Karénina" or "War and Peace," is perhaps the closest approach of the author to the production of an artistic masterpiece. At least Tourguénieff thought it to be a masterpiece, and told Mr. Schuyler that he considered it "the most perfect product of Russian literature." That, however, was twenty years ago, and before the two more

* THE COSSACKS. A Tale of the Caucasus in 1832. By Count Leo Tolstoy. Translated from the Russian by Eugene Schuyler. Revised Edition. New York: William S. Gottsberger.

SEBASTOPOL. By Count Leo Tolstoi. Translated from the French by Frank D. Millet. New York: Harper & Brothers.

THE INVADERS, AND OTHER STORIES. By Count Lyof N. Tolstoi. Translated from the Russian by Nathan Haskell Dole. New York: Thomas Y. Crowell & Co.

IVAN ILYITCH, AND OTHER STORIES. By Count Lyof N. Tolstoi. Translated from the Russian by Nathan Haskell Dole. New York: Thomas Y. Crowell & Co.

THE ROMANCE OF THE CANONESS. A Life History. From the German of Paul Heyse. New York: D. Appleton & Co.

THE HUNDREDTH MAN. By Frank R. Stockton. New York: The Century Co.

A PRINCESS OF JAVA. A Tale of the Far East. By S. J. Higginson. Boston: Houghton, Mifflin & Co.

THE CERULEANS. By H. S. Cunningham. London: Macmillan & Co.

THEKLA: A Story of Viennese Musical Life. By William Armstrong. Philadelphia: J. B. Lippincott Co.

MR. INCOUL'S MISADVENTURE. By Edgar Saltus. New York: Benjamin & Bell.

TALES BEFORE SUPPER. From Théophile Gautier and Prosper Mérimée. Told in English by Myndart Verelst. New York: Brentanos.

THE COUNT OF THE SAXON SHORE: or, the Villa in Vettis. By the Rev. Alfred J. Church, M.A. New York: G. P. Putnam's Sons.

WITH THE KING AT OXFORD. A Tale of the Great Rebellion. By the Rev. Alfred J. Church, M.A. New York: Dodd, Mead & Co.

THE CRUSADE OF THE EXCELSIOR. By Bret Harte. Boston: Houghton, Mifflin & Co.

ALLAN QUATERMAIN. By H. Rider Haggard. New York: Harper & Brothers.

KNITTERS IN THE SUN. By Octave Thanet. Boston: Houghton, Mifflin & Co.

extended romances had been written. Mr. Schuyler frankly says: "My translation did not satisfy Tourguénieff, who wrote to Tolstoi that it was faithful, but dry and matter-of-fact." However this may be, as translations of Tolstoi go, "The Cossacks" is one of the best that we have, and we are inclined to think that Tourguénieff's judgment of the work itself is not so far astray even when we compare it with "Anna Karénina" and "War and Peace." It seems to produce a far more artistic effect; it is far less chaotic and uneven. It is interesting also to note, even in this early work, indications of the author's revolt against the modern social organization. Olenin, the principal figure of the story, is a character of the same essential type as Levin and Peter Bezukhof.

"Sebastopol" hardly belongs to the domain of fiction, although characters presumably fictitious appear in its pages. What the siege of Sebastopol was, as viewed from the Anglo-French standpoint, has been made clear enough in the extensive English and French literature of the subject; but the Russian view has not, so far as we are aware, been before presented in our language—it certainly cannot have been so vividly presented or with such life-like coloring. Indeed, Tolstoi has almost a literary monopoly of the subject of warfare as it appears to the individual participant. We find here the same absolute truthfulness of description which the author was to put afterwards into so many scenes of "War and Peace," scenes which impress themselves ineffaceably upon the mind. In this book there is no pretence of artistic arrangement, and the author's method of publishing his notebook material in undigested shape—a method the employment of which is his chief fault as a formal novelist—is here entirely appropriate. The translation of this volume is made through the medium of the French version.

The two remaining volumes include short stories and sketches, in a translation by Mr. Nathan Haskell Dole, who professes to have made it directly from the original. Whatever it is taken from, the style is slipshod, and the attempts to match American against Russian vulgarisms are anything but successful. The stories comprised in "The Invaders" are six in number, and reveal the author's observant powers and his artistic shortcomings in perhaps a more marked degree than the longer novels do. When we read them, we think of "Assja" and "Faust," and "A Lear of the Steppe," and we realize the immensity of the distance between a mere observer, however thoughtful, and a writer who is not only that, but a master of style and form as well. Tourguénieff's short stories are of the unforgettable kind; those of Tolstoi hardly make a temporary impression upon the mind.

An exception to this statement should perhaps be made in favor of "The Death of Ivan Ilyitch." This story, which is one of the latest compositions of the author, is a powerful psychological study of the last days of a man stricken with a fatal disease. The remaining sketches which the volume contains are little more than popular tracts, obviously didactic in their purpose. They are also among the most recent of Tolstol's writings. Some of them are not unlike Grimm's "Märchen," and, altogether, they are very curious when considered as compositions by the hand that wrote "War and Peace." They will be found interesting by those who take Tolstol seriously in his rôle of socialist reformer, but they have hardly any claim to be considered as literature.

A translation of Paul Heyse's "Der Roman der Stiftsdame" is, perhaps, next in importance to these works of Tolstol. "The Romance of the Canoness" is the title given it by Mr. J. M. Percival, the translator. It is one of the later works of the author, and is, we believe, with the exception of "Im Paradiese" and "Kinder der Welt," his most considerable piece of fiction. The story is a beautiful one, and we cannot recommend it too strongly to the novel-reader's attention. It is a story of provincial life, but there is nothing provincial in its treatment. The conception of the "canoness" is one of the loveliest in German romance, and it is all the more surprising when her character is contrasted with the types of Heyse's two earlier masterpieces. That the author's sympathies are comprehensive enough to embrace the "canoness," with her fervent faith, and the gentle Balder, with his fervent unbelief and his resolute rejection of all the so-called consolations of religion, is evidence of a far profounder insight into human life than often falls to the share of the writer of fiction. Heyse's work is never designedly didactic, but there is implicit within it the lesson that character is to belief as the essential is to the accidental; the lesson that may be read in all enduring literature which deals with human life and thought. The reader of every-day fiction cannot fail to rise from the perusal of this work with a widened horizon and a heightened sense of the saintly possibilities of existence.

The Century magazine has yielded up Mr. Stockton's story of "The Hundredth Man," and the publishers have produced it in what is easily the handsomest volume to be found among the novels of the season. While exhibiting the humorous aspect of Mr. Stockton's quaint and curious talent, it has a touch of seriousness which is something new to his readers, and which makes the book much his most substantial performance. Parallel with the humorous chronicle of the fortunes of Mr.

Stull and his aristocratic restaurant, there runs a thread of romance, which is supplied by the story of Miss Armatt and her lovers. This Miss Armatt seems to be a Bryn Mawr sort of girl, and her lovers are three in number. The first has the foolish idea that when he has married her she will forsake all the higher interests of her life in order to look after the housekeeping, take care of the chickens, and make him comfortable generally. The second is a gentleman who appreciates the fine intellectual qualities of the girl, and who is clear-headed enough to see that she will be miserable if she marries the first. He succeeds in making her realize this, but, being possessed by a Quixotic notion that he has acted only for her interests, and that it would be base for him to seek for a transfer of her affections to himself, he stands aloof when his work is accomplished, and represses the impulse to tell her of his love. Wherefore she pines away, and is at the point of death when number three opportunely appears upon the scene and asks her to marry him. She promptly recovers, and all ends happily. It is impossible to treat one of Mr. Stockton's stories in an entirely serious manner, but "The Hundredth Man" really has a vein of serious character-study running through it, and the author is successful enough to be encouraged to work more in that direction.

In "A Princess of Java," Mrs. Higginson takes us to that little-known island, and finds in the native life there romantic material in abundance. And yet the story is not wholly one of native life, for several Europeans take an active part in it, and if it be considered as a study of anything in particular, it should be described as a study of the contact between the Javanese and the European civilizations. The heroine is Mattah-Djarri, who is betrothed by her father to a gentleman who rejoices in the appellation of "the old Tumung'gung." She objects to the alliance, having a certain weakness for a young Englishman, and takes flight from the paternal roof. Having been discovered in her place of concealment, near the famous upas valley, she seeks death at *l'Africaine*, but, more fortunate than that heroine, she is rescued by her lover and carried off in triumph. The book gives what seems to be a faithful picture of Javanese life.

"The Cœruleans" is a novel which exhibits an easy way of saying things and a lamentable lack of things worth saying. The man of winning ways and feeble character, who wins the love of a pure high-minded girl only to betray it, has posed so often in fiction that most readers prefer to hear about somebody else. He has about outlived his usefulness even as a stock character. Mr. Cunningham's book deals with life in India for the most part, and is full of attractive quotations and

allusions, although even these are of the more hackneyed kind. But such devices cannot lend to so threadbare a theme sufficient interest to make the reader feel repaid for his pains.

Mr. William Armstrong is the author of a slight but well-related story of musical life in Vienna. "Thekla, a Story of Viennese Musical Life," tells the tale of a country maiden with an exquisite voice, who, after receiving the necessary training, takes the Viennese public by storm, and ends by marrying a wealthy scion of the nobility. The theme is about as hackneyed as a theme can be, but the writer's treatment gives to it a renewed charm. There are humorous touches in the book which remind one of the experiences of the *Familie Buchholz*; there is a very delicate and just feeling for music; and there is an acquaintance with Germanic ways and speech which goes so far as to impress itself upon the writer's very style, and makes his book read like a translation.

"Mr. Incoul's Misadventure" is an unpleasant sort of book, in spite of its literary flavor and its suggestions of good writers and remote interesting localities. Mr. Saltus's readings in pessimism reveal their influence here very plainly, and his pessimism is rather of the morbid than the robust, healthy sort. The reader can take no sort of satisfaction in Mr. Incoul's successful murder of his wife, or in the trick which he played upon her lover, although the moral weakness which drove the latter to suicide prevents us from taking him over warmly to our sympathies. The real difficulty is that Mr. Incoul is not the kind of man to act in that way. His conduct at the end takes the reader by surprise; it is without adequate motivation. The writer's style is good, although a little affected here and there.

The "Tales before Supper," for which Mr. Saltus seems also responsible, includes translations of two stories, from Gautier and Mérimée, "Avatar" and "The Venus of Ille." They are both stories of the impossible, and the first of them is of the kind in which the esoteric (or is it hysteric?) Buddhist chiefly delights; but their literary art is of the finest kind, and is largely retained in the translation. The introduction by Mr. Saltus, while a little affected and strained in its expression, is almost as readable as the stories themselves. It sketches the two Frenchmen whose stories are translated, and gives a very fair idea of their characteristics, both personal and literary, and of their place in French literature. Mr. Saltus greatly admires both of them, and his admiration for the former goes so far as to leave him nothing but praise to say even of "Mademoiselle de Maupin." Praise of that book, although much may be justly given, should be at least discriminating.

Dr. Alfred A. Church, whose "Stories from Homer" have endeared him to the youthful heart, has written, with the collaboration of Miss Ruth Putnam, a historical romance entitled "The Count of the Saxon Shore, or the Villa in Vectis." It is a story of Britain during the last years of the Roman occupation, when Honorius was playing the emperor at Ravenna, and the British legions were making and unmaking emperors of their own. Count of the Saxon Shore was the title of the Roman officer whose duty it was to protect the coast of Britain and Gaul from the Saxon pirates. The story has enough movement to sustain the interest of the reader to the end, and the meagre historical knowledge which we possess of the subject is presented attractively. The view is advanced that when the Roman legions set out under Constantine, to conquer Gaul about 408 A.D., they left Britain for good, although not formally withdrawn by Honorius for two years from that date.

Still another historical romance from the same pen is before us. It is a story of the Great Rebellion, being entitled "With the King at Oxford." It is a narrative in the first person, supposed to have been written by a young Oxford student, called from his books to bear arms at Naseby in defence of the King. The story is exceedingly simple, and deals with the familiar subject of the closing years of the war and the trial and execution of Charles Stuart, "tyrant, traitor, murderer, and public enemy." It is written, of course, from the standpoint of sympathy with the royalist cause. More interesting than the treatment of these episodes, perhaps, is the reconstruction of student life at Oxford, which, although meagre in detail, is faithful as far as it goes. The chapters on the Bodleian and the parliamentary visitation are particularly interesting. The style throughout is quaint, and modelled upon that which was then in vogue among writers.

"The Crusade of the Excelsior" is a long story for Mr. Bret Harte to write—the longest, with the exception of "Gabriel Conroy," that he has written. It is also one of the best; which amounts to saying that it is as good as anything done by any of our living storytellers. As a story, in fact, it is even better; for the most important of recent works by other hands—such as "The Princess Casamassima" and "Saracinesca"—are serious studies besides being stories, while "The Crusade of the Excelsior" cannot be called a study of anything in particular, unless it be of the ways of Spanish-American filibusters. The idea of the mission of Todos Santos, with its fog-guarded sea-coast and its desert-protected boundary by land, is both original and striking; and the accidental landing of the "Excelsior" passengers in the midst of

these unsophisticated Spaniards gives the author an excellent occasion for the exercise both of his descriptive and his humorous faculties. The interpretation which the inhabitants of the mission put upon the relations of the visitors to each other and to their government is one of the best pieces of humor that we have recently met with. The author's sense of humor sometimes carries him well towards the improbable, but even the sentimental *liaison* between the filibuster revolutionist, Leonidas Bolivar Perkins, and the gifted poet, Mrs. Euphemia McCorkle, of Peoria, Illinois, is so irresistibly amusing that we forget to realize how "far-fetched" it is.

When Charles Kingsley set the literary fashion of "murder grim and great" he could hardly have imagined that he would be outdone in that direction by a successor more daring than himself. The scene of "slaughter grim and great" in Mr. Haggard's "Allan Quatermain" makes the exploit of Hereward at Bourne seem trifling in comparison. And the slaughter of the hundred and fifty Masai by the little band of adventurers in central Africa, is only one of the many startling episodes of Mr. Haggard's latest romance. The motto of the work—*Ex Africa semper aliquid novi*—will certainly express a truth as long as the author chooses to continue in the exercise of his imaginative powers. In this fearful and wonderful story we follow the fortunes of Allan Quatermain and his fellow heroes of "King Solomon's Mines," accompanied by "one Umslopogaas," a Zulu, through a series of adventures quite as startling as any which Mr. Haggard has sketched heretofore. The boys to whom the story is dedicated, in the hope that it may help them some day to reach "the state and dignity of English gentlemen," will doubtless accept Sir Henry Curtis as an exemplar of all that it is manly and desirable to be, but we fear lest some of them should take the injunction literally and start out for Unknown Africa before they have attained the years or the stature of that hero. The author supplies his book with a satirical postscript on the subject of "authorities." Mindful of the exposure recently made of his not wholly scrupulous literary methods, he calls attention to a few of the less obvious points of resemblance between his story and the books that he has read. He forgets to mention the most striking resemblance of all—that of his description of the underground passage to Zu-Vendi land with a similar piece of description in Jules Verne's "Journey to the Centre of the Earth."

A volume of short stories by the lady who writes under the name of Octave Thanet is a welcome addition to the minor fiction of the

season. "Knitters in the Sun" is the title—Shakespeare's

"The spinsters and the knitters in the sun"—

and the stories are taken mostly, if not altogether, from the "Atlantic Monthly." They are of quite uneven excellence; "The Ogre of Ha Ha Bay" is the best, and "Schopenhauer on Lake Pepin" very decidedly the worst, being successful neither as fiction nor as philosophy. Most of the stories are portraits of American life in out-of-the-way places, and are faithfully executed. It is evident that the writing is done with the greatest care, and the product, at its best, is such as to deserve a high place in the class of composition to which it belongs.

WILLIAM MORTON PAYNE.

AN OLD CIVILIZATION IN THE NEW WORLD.*

Reverence for antiquity is a natural instinct of the human mind. Each generation has its roots in the past. Not a little of the educational value of classical study is derived from the intuitive reverence which men feel for that which is old. The "Poems of Ossian," so long as they were supposed to be the productions of a semi-fabulous Scottish bard and hero of the third century, were far more interesting to men of letters than they were after they were discovered to be the forgeries of James Macpherson. And our interest in antiquity is increased rather than diminished, whenever difficulty is experienced in compelling the past to give up its secrets. It is not articulated, well known, thoroughly explored periods of the world's history that we regard with the pity or reverence due to age, so much as it is those imperfect, unformed, uncertain periods which seem ever to hover on the verge of non-existence, and to shrink from the grasp of our feeble imaginations, as they come forth from or retire into the impenetrable mists of antiquity. The histories and antiquities of certain countries,—as, for instance, those around the Mediterranean,—will always possess a peculiar interest and importance, because these are the parent regions whence the civilization and religion of Europe and America have been derived. But the antiquities of these countries have long been a hackneyed theme. The traveller of to-day must be a very learned or a very philosophic man who can bring forth original observations or startling discoveries from Palestine or from the Valley of the Nile, or from investigations into ancient forms of faith.

*THE ANCIENT CITIES OF THE NEW WORLD. Being Voyages and Explorations in Mexico and Central America, from 1857 to 1883, by Désiré Charnay. Translated from the French by J. Gonino and Helen S. Conant. With an Introduction by Allen Thorndyke Rice. New York: Harper & Brothers.

The public attention has so long been occupied with essays on the hieroglyphics and monuments of Egypt, the explorations in Palestine, the archaeology of Cyprus, the sculptured caverns of Ellora, the mythological literature of the Hindoos, and the recent discoveries of Schliemann, that comparatively little interest has been awakened by the discovery of the extensive ruins of an ancient civilization in Mexico and Central America. Mr. Rice, in his introduction to the splendid volume which supplies the theme of this article, sketches the history of investigations which have been made by different explorers and discoverers among these ruins. Mr. John L. Stephens, a United States ambassador to Central America in 1839, was the first to give any satisfactory information respecting these antiquities. Since then, and within the last few years, Mr. Hubert H. Bancroft has wrought into his careful work all that has been discovered concerning the two civilizations, the Toltec and the Aztec, which preceded, in Mexico and Central America, the Spanish Conquest. But Mr. Bancroft writes as historian, while M. Désiré Charnay writes as archaeologist, explorer, and traveller. He first visited the country in 1857, having been sent out by the French government to explore parts of it. But though he was then, as he says, "rich in hopes and full of grand intentions," yet he was "poor in knowledge and light of purse," and his undertaking was of so difficult and complicated a character that he accomplished nothing beyond "simply photographing some of the monuments" which he visited. His second expedition, which he entered upon in 1880, was undertaken under much more favorable auspices. At the very time that his government entrusted him with a new commission to explore Mexico, Mr. Peter Lorillard, a rich and liberal citizen of New York, had set apart a large sum of money to be used for the same purpose of supporting an exploring expedition in Mexico and had his own mind fixed upon M. Charnay as the man to conduct it. When his purpose became known, the two expeditions were combined under the name of a Franco-American Mission. M. Charnay had also taken occasion, in the interval between his first and second expeditions, to add all he could to his knowledge of the country, its history and its ruins. He was thus thoroughly furnished for his second expedition, and the record of his explorations and discoveries is a contribution of rare interest and value to our knowledge of the ancient civilization of the Toltecs. There is probably no other work accessible to English readers, which is equally valuable.

M. Charnay begins his explorations in the ancient city of Tula, eighty miles north of the city of Mexico, one of the oldest of the Tol-

tec cities, and the capital of the Empire. Here and at many other points he caused extensive excavations to be made, and thus brought to light palaces, temples, monuments, subterranean passageways, sculptures, vases, and manifold relics of an ancient people. That with such rude tools as the Toltecs possessed, they proved themselves to be skilful builders of great structures, and were able, out of the hardest substances, to cut sculptures, bas-reliefs, statues, and inscriptions such as are illustrated in this volume, is a marvel, and goes to prove that the meaning of the word *Toltec* is, as has been supposed, architect or builder. M. Charnay thinks that the method which these people employed in cutting stone has probably been lost. He thinks that they came originally from the extreme East, and that their settlement in the valley of Tula, and on the wide plateaus of which Tula is the centre, began early in the seventh century, and not at so remote a period as many have supposed. The modern Tula, through which the traveller passes on his way to Mexico, occupies but a small part of the area covered by the ancient city, and is altogether uninteresting except for its ruins. Of these M. Charnay found, among many other objects of interest, caryatides, columns round and square, and capitals, showing that the builders were familiar with every architectural device. Complete houses were unearthed, consisting of several apartments of various size. These houses had frescoed walls painted upon a coating of mud or mortar. The outer walls were faced with baked bricks and cut stone; they had wooden roofs and brick and stone staircases. But the Toltecs were not only builders, they were also painters and decorators; for the walls of their houses were covered with rosettes, palms, and red, white, and gray geometrical figures on a black ground. Filters were also found amid these ruins. Straight and carved water pipes, vases and fragments of vases, enamelled terra cotta cups, seals, and bits of pottery having a striking resemblance to old Japanese china, besides moulds of various shapes and sizes, and numberless arrow heads and knives of obsidian.

These remains M. Charnay regarded as "priceless in every respect," because, being similar in character to all those which he subsequently discovered in Teotihuacan, Tenenepanco, Bellote, Comalcalco, Palenque, Aké, and Izamal, Chichen-itza, Uxmal, Mitla, and all other places where he made his explorations, they formed the first link in the chain of evidence by which he proved his theory of the unity of American civilization. It is what our explorer found at Tula, as also at Teotihuacan and Tenenepanco, 13,000 feet up the side of mighty Popocatepetl above Amecameca, that the writer of this, who, though never

having explored, has visited these places, was especially interested in. In the latter place he unearthed some terra cotta cups decorated with singularly beautiful and brilliant colors, which, however, soon faded on being exposed to the air and the light. But his most curious "find" here was a perfectly well preserved human brain, the skull of which was gone—destroyed, perhaps, by the same chemical agents which acted as a preservative of the cerebral matter; for the soil of the whole region is saturated with sulphurous vapors. What a story could that brain rehearse, if it could have told its own history! Not so old, perhaps, as the Egyptian mummy apostrophized by Horace Smith, yet doubtless it lived when

"— time had not begun to overthrow
Those temples, palaces, and piles stupendous,
Of which the very ruins are tremendous."

As he opened the tombs which he found in this elevated region, kitchen utensils, vases of every variety of form and color, fruit cups, jewel cups, chocolate cups, beads, jewels, in short, a whole civilization, emerged, carrying the discoverer back to the life of the long forgotten people who had once been busy in using these things. If he had been permitted to bring away from the country all the rich spoils which here, and in a score of other places, he gathered from a remote past, his would have been a collection of antiques which, for extent, variety, and rarity, could hardly be matched by any other collection catalogued in any of the museums of the world. But the Mexican government, which displays no zeal in setting on foot independent explorations of its own, manifests a good deal of zeal in preventing foreign explorers from carrying away the fruits of their labors. The writer saw in the *Museo Nacional* in the City of Mexico, an unrivalled collection of antiquities, many of which, very likely, may have been obtained through the enthusiasm and toil of M. Charnay. In comparison with this collection in the *Museo Nacional*, the Cesnola collection in the Metropolitan Museum, New York, seems small.

It would be interesting to follow M. Charnay to all the places, one after another, where he made his excavations and discoveries. But limits of time and space forbid. One of the most interesting parts of his work is the account which he gives of the Toltecs as a people, their origin, their education, their domestic life, their government, and their religion. As to their origin, he thinks they came, as already stated, "from the extreme east." Their architecture, which is almost identical with that of the Japanese, would make them kindred with that people. In their decorations they resemble the Chinese; while by their "customs, habits, sculpture, language, caste, and polity," they have much in common

with the Malays of Cambodia, Annam, and Java. Just when or how they crossed from Asia to this country, the author does not undertake to explain. Nor does he honor with any attention the absurd hypothesis that these ancient people were the lost tribes or their descendants. In stature they are represented as being above the average. They paid great attention to the education of the young, not leaving this, as their successors the Aztecs did, entirely in the hands of the priests. It is said that "among the various sumptuous edifices at Uxatlan was the college, having a staff of seventy teachers, and five or six thousand pupils, who were educated at the public expense." Polygamy was prohibited among them, and marriage was honored. When a Toltec maiden was about to marry, her father admonished her with great tenderness, charging her to be simple in her manners and conversation, neat in person and in attire, modest, faithful, and obedient to her husband. To these counsels the mother added others no less wise, charging her daughter not to raise her voice very high, nor to speak very low—"an excellent thing in woman," which Lear recognized in his lamented daughter Cordelia. She further charged her, saying:

"Walk through the streets quietly; do not look
hither and thither, nor turn your head to look at
this and that. See likewise that you neither paint
your face nor your lips in order to look well, since
this is a mark of vile and immodest women."

Similarly appropriate counsels were given by his parents to a son about to "enter upon the holy estate of matrimony." We hardly do these things better in our more enlightened day. Marriage being thus honored, there was in the family life, as might be expected, much that was commendable. The organization of the people was in principle feudal and aristocratic, and their government paternal to a degree in which many in our day seem to desire to make our own. The poor were cared for by maintaining public granaries which were opened to the people in the time of famine. The religion of the Toltecs was polytheistic. They worshipped images carved by their own hands, and which were less artistic than many of their architectural works. And they worshipped also serpents as the gods of wisdom. Coarse and debasing as was their cultus, yet their morals seem to have been less tainted by the grossness of their religious faith than is usually the case, and their ideas of the future life were more exalted than have been those of any other idolaters of which we have any knowledge. "The Toltec," says M. Charnay, "is the only one [of idolaters] whose aspirations beyond the grave are free from grossness and cruelty; his heaven is a resting place for the weary, a perpetual spring amidst flowers, fields of yellow maize, and verdure."

The work of the translators of this volume has been, in the main, well done. The illustrations, more than two hundred in number, are all good, and many of them are superb. The typography, paper, and binding, are all of the best quality, and, with the illustrations, furnish an attractive setting for the deeply interesting narrative. As a traveller, the author falls into a number of mistakes which somewhat mar his work; but they are usually of minor importance, and need not here be pointed out. M. Charnay has given a vast amount of information concerning this ancient people. He has explored the seats of their organized communities. He has shown them leading a settled life, capable of acting with unity and continued effort, and possessing a civilization not inferior, certainly, to that of the empires of Montezuma or of the Incas. We know enough of this people to make us greatly desire to know more. Shall we never have any more light upon the question of their origin? The remarkable structure of their languages shows that the Indian race, whether of Mexico or of our own country, were separated from their brethren of the Old World at some very remote period. On this subject, and that of very early American history, there is opened a vast and yet unexplored field of investigation in which inductive antiquarians and philologists may, let us hope, hereafter make important discoveries. It is matter of history that soon after the Conquest of Mexico and Central America, in 1521, there were many descendants of native princes who entered the Roman Catholic Church. Having leisure for the work, they wrote, in their native language, histories and treatises upon the antiquities of their race. Some of these histories in manuscript it is supposed may be still preserved in libraries and convents, if the destruction or confiscation of the latter has not involved the destruction or loss of these valuable works. If Spanish indolence or jealousy were not in the way, they might be hunted out of their hiding places, and thus shed much light upon the still unsolved problems of this old civilization in the New World.

GEORGE C. NOYES.

BRIEFS ON NEW BOOKS.

THE essays of M. Melchior de Vogüé upon the Russian writers have been translated from the "*Revue des Deux Mondes*," by Jane Loring Edmonds, and published in a neat volume (Lothrop). While they are somewhat superficial, and while they are far from containing the last word of criticism upon the Russian writers, they are about the best work that has yet been done upon that subject. They are six in number: one upon the epochs of

Russian literature, and one upon each of the five most distinguished Russian writers—Pushkin, Gogol, Tourguénieff, Dostoevsky, and Tolstoi. M. de Vogüé's lack of the requisite critical insight is most conspicuous in his treatment of Tolstoi. He, like many other recent critical writers, is so dazzled by Tolstoi's gigantic grasp and relentless power of depiction as to imagine that these qualities can outweigh or balance the pure artistic perfection of Tourguénieff. The quotation, with approval, of Flaubert's exclamation concerning Tolstoi—"He is a second Shakespeare,"—shows how far the critic is willing to go in his admiration. And yet he seems to understand Tolstoi's artistic failings, for he writes: "This incorrigible analyst is either ignorant of or disdains the very first method of procedure employed by all our writers; we expect our novelist to select out his character or event, and separate it from the surrounding chaos of beings and objects, making a special study of the object of his choice." Is M. de Vogüé prepared to admit that Tolstoi is so great a writer as to be entitled to set all the laws of art at defiance? If so, he can only be classed with those critics who think that Whitman has invented a new and superior form of poetry. The fact is, that in the one case as in the other, this lawlessness is a capital defect, and is only tolerable because the writers in question display an exceptional degree of positive excellence in other respects. The inability to perceive that Tourguénieff's work was done upon a plane to which Tolstoi has never even approached, marks a critic as incapable of comprehending the higher aim of imaginative literature. "War and Peace" has approximately ten times the volume of "On the Eve," but as an artistic product it is immeasurably inferior; while the masterpiece of Tourguénieff probably represents quite as much original labor in the way of observation and the collection of material, and represents besides the labor of condensing the indigestible mass and evoking order from chaos. In a good many minor respects, M. de Vogüé's criticism of Tourguénieff is seriously at fault. It will hardly do to characterize as "gentle" the genius that conceived the death of Bazarof. Schopenhauer might as well be called a "gentle" philosopher. The writer shows his own limitations very clearly when he characterizes Bazarof as "a deplorable character, which, however, is not really odious to us, excepting as regards his inhumanity, his scorn for everything we venerate." But perhaps the most extraordinary statement made is that Pushkin is the only Russian writer who has style and good taste. We are not particularly concerned about the others, but to deny that Tourguénieff possesses those qualities recalls Voltaire's criticism of Shakespeare or Johnson's estimate of Milton. We must also call attention to the fact that M. de Vogüé falls into the bad habit of referring to poetically written prose as poetry, without any qualification. He speaks constantly of the "poem" of "Taras Bulba." Now he undoubtedly knows that the work is not a poem at all, but his readers do not, and would have to examine what he says very carefully to find out the truth of the matter. In fact, one of them, a lady of marked culture and ability, recently spoke of "Taras Bulba" as a poem, and this in perfect literal seriousness, in an article published in the "Atlantic Monthly" magazine. There are several points of minor criticism for which we have no space. For example, to describe the death

of Roudine on the Parisian barricade by merely saying that he "dies in extreme poverty," indicates either carelessness or forgetfulness on the author's part. The translation of the work is not very well made. We doubt if M. de Vogüé can be held responsible, for example, for such an extraordinary simile as that (p. 28) of the exploded planet. We also doubt if Lomonosof gave to his epic the French title of "La Péttriade" (p. 38). M. de Vogüé put it in that way for his French readers, but his translator should not have taken him so literally.

If Mr. Knox, in his "Decisive Battles since Waterloo" (G. P. Putnam's Sons), had borrowed something more than a portion of his title from Prof. Creasy, he might have made an important contribution to historical literature. Creasy's decisive battles marked the crises of campaigns which decided conflicts between political principles and affected the progress of civilization; a number of Mr. Knox's battles were decisive of campaigns which are of no importance to the world at large. No sound principle of selection could place the battles of Prome, of Staoueli, of Gujerat, of Khiva, of Geok Tepe, of Miraflores, of El Obeid, of Khartoum, alongside of Solferino, Gettysburg, Sadowa, and Gravelotte. Even the battles at Sebastopol decided nothing except that Russia must end that campaign and bide her time in 1871. The birth of a Greek nation at Navarino, of a Belgian at Antwerp, of an Italian at Solferino, of a Bulgarian at Plevna, of an Indian Empire at Lucknow and Cawnpore, of a German Empire at Sadowa, Gravelotte and Sedan,—these are military events worthy of a philosophic historian's pen. So, too, are the exclusion of absolutism from America at Ayacucho, the new lease of life and of territory given to expiring slavery by the capture of Mexico, the opening of China at the Peiho Forts. So, above all, are the death-blows dealt to slavery and disunion at Gettysburg, Vicksburg, Lookout Mountain, and Five Forks. Nor will such a pen despise the naval fight, with a "cheese box" as its novelty, which has revolutionized the art of naval warfare as truly as did the introduction of steam. But one must object to Mr. Knox, not merely that he has mixed up the important and the unimportant, that he has not mentioned Lookout Mountain as one of the four giant strides of the Union army toward victory; but also that he does not tell his story well, which is all essential to a popular narrative, and such this must consent to be. To select one example from a number—no one who goes to this book for his sole information, led by that interest which "these battles possess for the student of military tactics and strategy," and reads the account of Gravelotte, will be able to discover who commanded respectively the "first," "second" and "third" armies of Germany, which of these armies took part in the battle, or what army corps made up the two armies that did participate. Sixteen pages are given to Ayacucho, of which one is almost entirely occupied by the muster-roll of the patriots; while the battle itself is narrated in eight lines, and those a quotation. By ignoring the law of judicious selection, the author has overcrowded his book, and consequently has given sketchy and colorless accounts of battles that live in the burning descriptions of such great war correspondents as Archibald Forbes. The American public, moreover, has been made exacting, even in military prose, by the graphic style in which the "Century's" writers

have portrayed the battles of the Civil War—above all, by the simple yet unsurpassable prose of America's greatest soldier.

WE can say a cordial word for the two volumes of Mr. Powell's "English History by Contemporary Writers" series (G. P. Putnam's Sons) which have reached us. The aim, as the editor announces it, is to give "a little volume made up of extracts from the chronicles, state papers, memoirs, and letters of the time, as also from other contemporary literature, the whole chronologically arranged, and chosen so as to give a living picture of the effect produced upon each generation by the political, religious, social, and intellectual movements in which it took part." "The Misrule of Henry III." by W. H. Hutton, draws its material mostly from the admirable chronicle of Matthew Paris; although valuable selections are also given from the letters of Grosseteste, Adam de Marisco, Simon de Montfort, and King Henry III., from the state papers, and from the wonderful ballad literature of that century. The extracts are very well made, illustrating the misrule of the earlier years under the influence of the foreign favorites, the oppressive exactions of the Papal See as overlord, and the public sentiment as to both. The vivid account of the "drought and intolerable heat" of the summer of 1241, as well as of the "intolerably severe cold" in the following winter, might well have been given as a companion-piece to the disturbances of the sea and the earthquake in 1250. The second volume, "Edward III. and his Wars," by W. J. Ashley, is largely based upon gossipy old Froissart, in the quaint Berners edition, but is also indebted to Adam of Mumth, Robert of Aursbery, Knighton, Villani, and the chronicle of Janercast. Here, also, contemporary literature, aside from history, has been drawn upon for its more animated and lifelike expression of the times, and goodly sentiments as to trade and usury are inserted from the Ayenlite of Inuryt, together with stirring patriotism from the Songs of Laurence Minot on the battle of Nevil's Cross. Several important statutes are given, among them the famous Statute of Provisors against the Roman church. No better work can be done for young students than is here attempted, in placing before them the very thoughts of the past as a commentary on the history it was making. Such a compilation can have but one result in the hands of an inquiring student: to lead him to the originals, with their invaluable treasures.

IN a collection of brief essays, newly translated from the Russian by Miss Hapgood and published by T. Y. Crowell & Co., the author, Count Tolstoi, has put in various forms the searching question, "What To Do?" The first and most extended of the series relates the author's "Thoughts Evoked by the Census of Moscow." It is a bit of his own autobiography, covered with a thin veil of fiction to heighten the effect. The narrator professes to be a temporary resident of Moscow, a man of means and refinement, inspired by humane feelings for the destitute around him. He assists in the duties of the census enumerator, in order to discover the exact condition of the indigent classes and thereby to devise an effectual remedy for their wretchedness. With a minuteness moving by its sincerity and fervor, although carried often to the verge of tedium, he records the history of his inquiries,

emotions, attempts, and disappointments. He proves by experiment that the mere giving of money, except in desperate cases of need, is useless. It is constant and systematic help, by word and deed, by companionship and example, that the poor require; and this, he finally concludes, is to be conveyed only by the consecration of the entire self to the sacred work. Men must lay aside the distinctions begotten by wealth and culture, and, descending to the level of the lowliest, wear their garb, eat their fare, share their toil, and in all things enter into their life, in order that the bond of loving and uplifting fraternity may be made perfect. It is the doctrine which Count Tolstoi has tested by practice, and he declares that he has gained from it an increase of mental and physical vigor, together with the peace of a clear conscience. The essay is profoundly interesting as a chapter in the personal history of its eminent author, and also as a fearless and trenchant exposition of his views of the obligations of the rich to the poor—of man to his fellow-man. The remaining essays in the collection treat of the "Significance of Science and Art," "Labor and Luxury," and the special duty of women. They are uniform in spirit and method, and are connected with one another by a similarity in topics. It is impossible to withhold admiration for the high purpose of Count Tolstoi, which is made the law of his life as of his speech, and, with whatever reservations his views of duty are received, their influence cannot fail to be wholesome so far as they extend.

ONE of the most painful chapters in the history of the human race is that which depicts the character of the Court of Berlin during the reign of Frederick William I. of Prussia. Its repulsive aspect is familiar to most intelligent persons, for it has been delineated by successive historians, chief among whom is the eminent biographer of Frederick the Great. He, with the rest, was indebted for much of his knowledge of the early life of the monarch last named, to the curious story unfolded in the "Memoirs of Wilhelmine, Margravine of Bai-reuth." Through the translation recently made by Her Royal Highness, Princess Christian, the book can now be read in an English version (Harper), and its disagreeable revelations received at first hand. It is an amazing, a bewildering narrative, exciting mingled feelings of pity and disgust. It is difficult to determine how much there is of truth in its mixture of exaggeration, contradiction, and apparent impossibility. According to its statements, a more barbarous condition of things could not have existed in the household of any oriental despot than in this court of one of the leading nations of Europe in the eighteenth century. It was a compound of intrigue and treachery, of selfish ambition and rivalry, brightened by scarcely an instance of noble, manly or womanly action. The Princess Wilhelmine represents herself through all as an innocent and unoffending victim, and surely she endured constant abuse from her birth to her death. She was badgered and beaten and oppressed in turn by father and mother and sisters and brothers, and attendants even, until the wonder is that any spark of right feeling or principle of honor could remain with her. Yet she seems to have been affectionate and amiable in disposition, and to have possessed talents of a distinguished order. She was gifted, like her kindly brother; but the hard

fate was meted to them both of growing up under influences which blighted every upright instinct in their natures. It is a sorrowful story, as has been already said, but contains instruction and warning for whoever has the heart to measure its dreary monotony.

DR. HOLMES's pleasant account of his pleasant "Hundred Days in Europe," recently concluded in the "Atlantic Monthly," now appears in book form (Houghton, Mifflin & Co.). The volume is one that will be treasured by his friends—and these include all his readers—for the frank and simple manner in which he recounts his travelling experiences, and for the ingenuous satisfaction with which he acknowledges the honors and attentions accorded him in England. Dr. Holmes spent two years and a half in Europe at the beginning of his medical career, studying his profession most of the time in Paris. Fifty years had rolled by, carrying him beyond the age of three score years and ten, when he decided to revisit England and Paris, and compare their present aspect with that which he knew a half-century ago. On his arrival at Liverpool he was received with the warmest welcome by admiring Englishmen, and while he remained in their land, for a period of two months in the summer of 1886, he was treated with all the courtesies which could be shown a man of deserved distinction. The character and order of these attentions are described by Dr. Holmes with his accustomed felicity. It seems for a time as though his account would be devoted altogether to notes of lunches, dinners, and receptions; but it finally clears itself of these, to make room for remarks upon the notable places which were visited and the reflections they inspired. It is needless to say that the flash of wit and the penetrating comment alternate in these light-hearted pages. They show the wonted marks of a pen which ever leaves a brilliant trail on the paper it has touched, and, better still, they admit the reader to a closer intimacy with the writer, in the sunny days of his old age, than has been enjoyed in any of his previous volumes.

THE "Standard Cantatas" is a third volume in Mr. George P. Upton's admirable series of musical handbooks (A. C. McClurg & Co.). Mr. Upton defines a cantata as "a lyric narrative, sacred, didactic, or dramatic in character, set to music for the concert stage only, being without *dramatis personæ* in the theatrical acceptance of those words." In an enumeration of some of the most perfect examples of this class of compositions, he mentions Mendelssohn's "Walpurgis Night," Bruch's "Odysseus," Gade's "Comala," and Buck's "Light of Asia." But besides cantatas in this strict sense, he has included in his work such compositions as Berlioz's "Damnation of Faust," Händel's "Acis and Galatea," and Hofmann's "Melusina." So it will be seen that the limits of the selection are not very sharply defined, and that as between this work and "The Standard Oratorios," its predecessor, there is no very definite dividing line. The works here treated are eighty in number and represent forty-two composers. The names of other and less important works are given in an appendix. Mendelssohn is represented by six works, Buck by five, and Bach, Bruch, Gade and Paine by four each. The compositions treated in this volume are as a rule less familiar than those described in the two

earlier ones, and, of course, of less average value. The method of treatment is the same as heretofore: there is a brief biography of the composer, and then a popular account of the story and the music of each work chosen. The work is thorough and scholarly, as was to be expected, and completes a series of volumes which every musician as well as every musical amateur cannot fail to find indispensable.

MRS. BOLTON'S "Famous American Authors" (Crowell) is a volume of gushing sentiment poured out indiscriminately upon the devoted heads of something like a score of writers of all degrees of eminence—from Hawthorne to Will Carleton. One would fancy, were he to take these sketches seriously, that there never were such good men or such sublime writers as those which the America of the present and the past generation can lay claim to. Each one in his turn is described as a model of all the literary and other virtues, and the description is interlarded with those frequent exclamations and appeals to the consciousness of the reader which are characteristic of most feminine work. The sketches are of a kind whose production involves absolutely no labor beyond that required to manipulate the scissors, the paste-pot and the pen; they are a good example of the kind of pabulum supplied in what is facetiously styled the "literary" department of many of our newspapers. They begin anywhere and end nowhere, combining personal description, biographical detail, excerpts representative and otherwise, and other matter pertinent or impertinent, in one confused jumble. As an example of the impertinent matter may be taken the remark that Dr. Holmes, when in England, "visited at 10 Downing street, where lives the man whom all the world delights to honor, William E. Gladstone." And yet with all their faults, these sketches are of a certain usefulness. While critically worthless, they contain a considerable amount of biographical matter not easily obtainable elsewhere. There are some singular omissions from the volume, the names of Whitman, Whittier, and Taylor not being included in the table of contents.

DR. D. S. JORDAN'S "Science Sketches" (A. C. McClurg & Co.) consist of a dozen papers, some of which have appeared in leading magazines, and others are now published for the first time. All well deserve a place in this collection. Several of the papers, as those on "The Dispersion of Fresh-water Fishes" and "The Nomenclature of American Birds," are in the field in which Dr. Jordan is chiefly known among scientists, some of whom may be surprised at the facility displayed by him in other branches of authorship. His account of "An Ascent of the Matterhorn" is an excellent piece of descriptive writing, covering some memorable and thrilling experiences. The "Story of a Salmon" and "Story of a Stone" are bits of popular science for young folks, written in a delightfully enticing style. There are three biographical papers—one on Darwin, one on Prof. Felipe Poey ("A Cuban Fisherman"), and one on Constantine Rafinesque ("An Eccentric Naturalist"), than whom "no more remarkable figure has ever appeared in the annals of science." The final paper of the series, on "The Evolution of the College Curriculum," is devoted to the observations and conclusions on the subject of higher education in

America, to which Dr. Jordan has been led by his experiences as a college president. The varied and unconnected character of the sketches, and the agreeable style in which all are written, render the volume an uncommonly readable one. A list of Dr. Jordan's published scientific papers, numbering 214 titles, is given as an appendix.

MR. C. F. HOLDER, the well-known naturalist, has prepared an interesting volume, for readers young or old, on the subject of "Living Lights" (Scribner.) Not only animals of various grades in the scale of creation, but some species of plants also, possess luminous properties and are included in the range of his observations. The minute protozoans which afford the ordinary phosphorescence of the sea, the jelly-fishes, sea-stars, sea-urchins, and myriad other creatures which emit light of different lovely hues on the surface and in the depths of the ocean, the fire-flies, glow-worms, lizards and even birds which illumine the darkness of the earth and air with their mysterious fires, the flowers of burning tints which give out strange flashes of light in the dusk in sultry weather, and the fungi which kindle their lamps in mines and caves and similar hidden places, are comprised in his large and curious collection. The strange phenomena which these "living lights" exhibit are described by Mr. Holder with much fulness and entertaining illustration; but of the value and uses of their peculiar power of luminosity, neither he nor any other naturalist has anything definite to tell us. The author has avoided technicalities in the treatment of his theme, securing for his narrative a popular form adapted to the public he specially addresses.

MRS. WALWORTH'S sketches of life in the South in the days forever past, which have been gathered from the New York "Evening Post" into a volume entitled "Southern Silhouettes" (Holt), combine the charm of the novel with the value of veritable history. The style possesses a distinct attraction in its ease and copiousness, and the portraiture in them is definite and strong. A few of the pieces present single figures with established claims to interest; but the greater number portray domestic scenes which unite family groups, linking them together by the ties of kinship, attachment, or circumstance. The negro is an important element in each picture, and is rendered faithfully in the character and situation prevailing before the war among the servants of a Southern household. There is an air of quietness pervading the sketches, which is in harmony with the slow movement of things in the times depicted, when the institution of slavery was believed by those living under it to rest on immutable foundations. There is, moreover, an accuracy in the details which form a conspicuous part in the substance of the stories, and a naturalness in the person and action of the different characters which give these narratives an importance not only as specimens of clever authorship, but as contributions to the material of our national history.

THE scheme for the construction of an historical manual for young readers, as set forth by Mr. Samuel Adams Drake in his "Making of the Great West" (Scribner), is a commendable one. It has been his purpose to supply the want of a compact narrative containing a comprehensive view of the

foundation of the earliest settlements made by white men in that portion of our country lying west of the Mississippi. With a proper attempt at system, he has divided the work into sections and subsections, and laid out the minor parts in the requisite array of chapters. But this accomplished, his aim has been defeated by a lack of command of his materials and of perspicuity in his language. It is necessary for an adult reader to go over his sentences and paragraphs again and again to comprehend their meaning and connection. What will allure a young person to undergo such labor? He will pause at the very beginning of the effort, and give it up in despair. The first essentials of a book for boys and girls are a clear diction and a coherent story. Desist of these, no other virtues can ensure success.

MISS SARAH COOPER's treatise on "Animal Life in the Sea and on the Land" (Harper), written for young people, is charming in every feature. Beginning with the lowest forms of the protozoa, it leads up step by step to the most complex in the crowning order of the vertebrata. The separate sketches in the series are necessarily brief, but are admirably lucid and comprehensive. The style is a model of simplicity, while the facts and incidents taken from the voluminous history of the animal world are skillfully chosen and arranged. The book has all the fascination of a fairy tale and the advantages of a truthful and instructive discourse. The illustrations with which it is supplied are so profuse and beautiful as to deserve especial mention.

TOPICS IN LEADING PERIODICALS.

NOVEMBER, 1887.

Agassiz and Evolution. Joseph Le Conte. *Pop. Science*.
American Board, The. H. A. Hill. *Andover*.
Amherst College, Society at. R. S. Rounds. *Lippincott*.
Ancient Cities of New World. Geo. C. Noyes. *Dial*.
Athlete, Physique of the. D. A. Sargent. *Scribner*.
Basements, Unhealthfulness of. W. O. Stillman. *Forum*.
Blind as Students. E. B. Perry. *Century*.
Books That Have Helped Me. Brander Matthews. *Forum*.
Buenos Ayres. W. E. Curtis. *Harper*.
Chantilly, Chateau of. Theodore Child. *Harper*.
Christianity and Communism. H. Van Dyke, Jr. *Forum*.
Climatic Resorts, Winter. W. S. Brown. *Harper*.
College Composite Photographs. J. T. Stoddard. *Century*.
Constitution, Adoption of. John Fiske. *Atlantic*.
Critics. J. L. Allen. *Forum*.
Economic Disturbances since 1873. D. A. Wells. *Pop. Sci.*
English Writers, Morley on. M. B. Anderson. *Dial*.
Evolution and Am. Zoölogists. E. S. Morse. *Pop. Science*.
Fiction, Recent. Wm. Morton Payne. *Dial*.
Fort George Island. S. G. W. Benjamin. *Atlantic*.
Fortunes, Limitation of. E. T. Peters. *Forum*.
French and English. P. G. Hamerton. *Atlantic*.
Geography, Teaching of. F. A. Fernald. *Popular Science*.
Grand Kabylia, Algeria. H. M. Field. *Scribner*.
Grant's Last Campaign. Horace Porter. *Century*.
Idealism. G. Bradford, Jr. *Andover*.
Indians, Food Plants of. J. S. Newberry. *Pop. Science*.
Kitchen College. A. H. B. Davies. *Popular Science*.
Legislative Bodies, Incompetence of. Chas. Fiske. *Cent.*
Life, Object of. W. S. Lilly. *Forum*.
Lincoln, Abraham. Hay and Nicolay. *Century*.
Lyman, Chester S. *Popular Science*.
Lynching. Charles F. Deems. *Century*.
Miles's Engagement, Gen. O. O. Howard. *Overland*.
Ministers, Professional Education of. *Andover*.
Mount Vernon. Mrs. Sophie B. Herriek. *Century*.
Negro Vote, Is It Suppressed? A. H. Colquitt. *Forum*.
Ocean, Avoidable Dangers of. V. L. Cottman. *Forum*.
Oriental Art. Percival Lowell. *Atlantic*.
Oyster-Fattening. W. O. Atwater. *Popular Science*.
Panama Canal. G. C. Hurlburt. *Forum*.
Paul's Theology. Lyman Abbott. *Andover*.
Rocky Mountains, The. Clinton Scollard. *Overland*.
Russian Liberals. George Kennan. *Century*.
Saint Gaudens, Augustus. Kenyon Cox. *Century*.
Saint Gaudens's Lincoln. Mrs. van Rensselaer. *Century*.

Sanitary Legislation in American Cities. *Century*.
Santa Barbara. Edwards Robert. *Harper*.
School-Boy as a Microcosm. John Johnson, Jr. *Lippincott*.
Science and Revelation. G. G. Stokes. *Popular Science*.
Science, Specialization in. G. H. T. Eimers. *Pop. Science*.
Society, Warfare Against. F. A. P. Barnard. *Forum*.
South, Here and There in the. Rebecca H. Davis. *Harper*.
Stars of Autumn. G. P. Serviss. *Popular Science*.
Sugar. Horace White. *Century*.
Sugar-Making in Louisiana. E. V. Smalley. *Century*.
Utah, Admission of. G. T. Curtis. *Forum*.
Veto Power, Use and Abuse of. J. D. Long. *Forum*.
Viking Ships. J. S. White. *Scribner*.
Wagner and Scenic Art. W. F. Anthon. *Scribner*.
Washburne, Elihu B. Wm. Henry Smith. *Dial*.
Washington's Home. Mrs. Burton Harrison. *Century*.
Wedding-Rings. D. R. McAnally. *Popular Science*.
Working-Classes, What Shall We Tell the? *Scribner*.

BOOKS OF THE MONTH.

[The following list contains all New Books, American and Foreign, received during the month of October by MESSRS. A. C. McCLURG & Co., Chicago.]

ILLUSTRATED GIFT-BOOKS.

The Procession of Flowers in Colorado. By Helen Jackson (H. H.) Illustrated in Water Colors by Alice A. Stewart. Quarto, half white calf. Edition limited to 100 copies, numbered. Roberts Bros. Net, \$25.00.

Enoch Arden. By Alfred Tennyson. Beautifully illustrated. Quarto. Gilt edges. E. P. Dutton & Co. Cloth, \$6.00; full morocco, or tree calf, each \$12.00.

Homer's Iliad. Translated by George Chapman. With twenty-four illustrations designed by Henri Motte. Printed in Heliogravure. With an Introduction by Henry Morley, LL.D. Quarto, pp. 337. Gilt top. Edition limited to 500 copies, numbered. G. Routledge & Sons. \$15.00.

The Lady with the Camellias. By Alexandre Dumas Fils. A New Translation, with a New Preface by the Author. Beautifully illustrated with forty Photographures and Etchings. Quarto, pp. 243. Gilt top. London. \$30.00.

The Dusseldorf Gallery. A Series of Twenty Original Etchings by Celebrated German Artists, among whom are Kroener, Hoff, Volkhart, and Irmer. With Descriptive Text. Folio. Estes & Lauriat. \$15.00.

Old Paris. Ten Etchings by C. Méryon. Reproduced on Copper by the Autogravure Process, and accompanied with Preface and Illustrative Notes by Stopford A. Brooke, M.A. Portfolio. Edition limited to 100 copies for America. White & Allen. Net, \$20.00.

Representative Etchings. By Artists of To-Day in America. Original Plates by Church, Blum, King, Parrish, Hyneman, Freer, Gregory, Ferris, Calahan, Mielatz. Text by R. Hitchcock. Folio. F. A. Stokes. \$10.00.

Paul and Virginia. From the French of Bernardin De Saint Pierre. With Illustrations by Maurice Leloir. Large 8vo, pp. 208. Paper, in cloth portfolio. G. Routledge & Sons. \$12.00.

A Bunch of Violets. Gathered by Irene E. Jerome. Engraved on Wood by George T. Andrew, and Printed under his Direction. Quarto. Lee & Shepard. Cloth, \$3.75; seal, \$7.00; Turkey morocco or tree calf, \$9.00.

The Picturesque Coast of New England. From Twelve Original Water Colors. By Louis K. Harlow. Portfolio. S. E. Cassino. \$10.00.

Poets and Etchers. Poems by Aldrich, Bryant, Emerson, Lowell, Longfellow, Whittier. Etchings by Bellows, Colman, Farrer, R. Swain Gifford, Smillie. Quarto. Gilt edges. Ticknor & Co. \$5.00.

Treasures of Art and Song. Arranged by R. E. Mack. Beautifully illustrated. Oblong Quarto. E. P. Dutton & Co. Cloth, \$5.00; Japanese calf, \$6.00.

Faust. The Legend and the Poem. By W. S. Walsh. With Etchings by H. Faber. Large 8vo. Gilt edges. J. B. Lippincott Co. Cloth, \$3.00; ivory surface, \$3.50; morocco, \$4.50.

Evangeline. A Tale of Acadie. By H. W. Longfellow. Decorated with Leaves from the Acadian Forests. Oblong 4to, pp. 63. Gilt edges. Houghton, Mifflin & Co. \$2.50.

Sonnets from the Portuguese. By Elizabeth B. Browning. Illustrated by Ludwig S. Ipsen. New edition, reduced in size and price. Oblong quarto. Ticknor & Co. \$8.00.

Three Poems. Elegy in a Country Church Yard. By Thomas Gray; Closing Scene. By T. B. Read; The Hermit. By Oliver Goldsmith. Beautifully illustrated. Large 8vo. Gilt edges. Ivory surface. J. B. Lippincott Co. \$6.00.

The Deserted Village. By Oliver Goldsmith. With Etchings by M. M. Taylor. Large 8vo. J. B. Lippincott Co. Cloth, \$3.00; Ivory surface, \$3.50.

Pictures from Holland. Drawn with Pen and Pencil. By R. Lovett, M.A. With a Map and 133 Illustrations. Large 8vo, pp. 223. Gilt edges. T. Nelson & Sons. \$3.50.

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